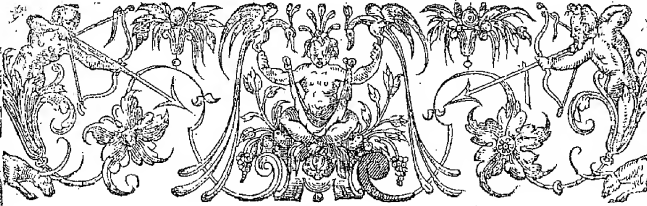


K. 2. 2. 4.



AYRES,
TO
SING AND PLAY
TO THE LVTE AND
BASSE VIOLL.

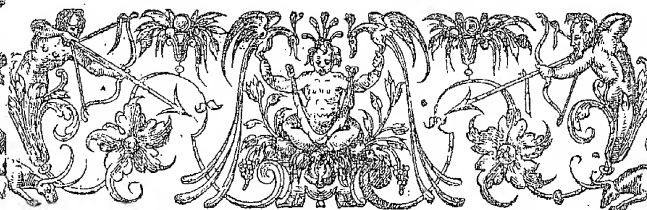
With Pavins, Galliards, Almains, and
Corantos for the Lira
VIOLL.

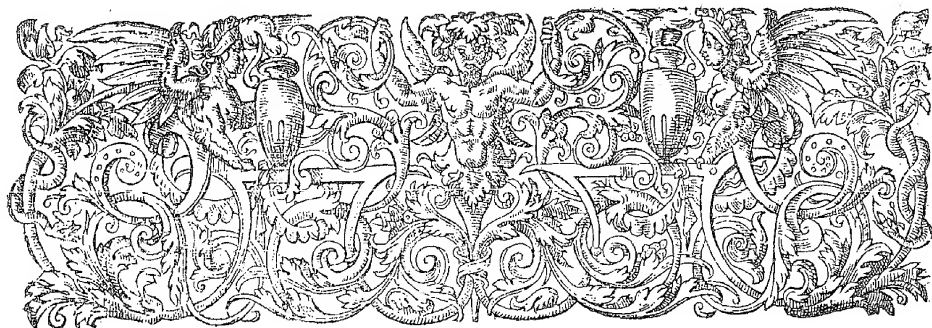
By William Corkine.



LONDON.

Printed by W. Stansby for John Browne, and are to be sold at his
Shop in Saint Dunstons Church-yard in Fleet-street.
1610.





TO THE TWO HONOURABLE KNIGHTS, SIR EDWARD
HERBERT, OF THE NOBLE
ORDER OF THE BATH, AND SIR
WILLIAM HARDY.



Twas long before the use of Notes and Tableture came in to our English Presse, but hauing found the way, there are few Nations yeeld more Impressions in that kind then ours. Euery Musition according to his abilitie increasing the number. Among so many, I haue now made one, yeelding my priuate intentions subiect to publicke censure: To which aduenture I was drawn by two reasons. First, that I might shew my humble duetie, and gratefull minde to you my two Honourable Masters, whose bountie bestowed on me that knowledge (whatsoever it is) that I haue attain'd in Musicke; Next for that I am assured, that both the worthinesse of your Names, as also your loues to Musicke, and extraordinary skills therein, either to expresse, or Masterly to compose, will bee such a protection to my deuoted labours, that I shall not need to feare the blacke breath of any enuious detractor. All my desire is, that your fauourable acceptance will better them, for I shall esteeme them as you receiue them. So, as my duetie requires; I will dayly pray for you both, as my bountifull Masters, and worthiest Patrons.

Your humble seruant,

William Corkine.

45.
3. 5.
172

*S*inke downe.

BASS S. S.

CANTUS.

I.



Inke downe proude thoughts, your mounting hopes must

now descend, come griefe and care, hence ioyes, your triumph now must end. Heauens now wil

smile no more, my light is sha - ded, I pine with - out re - dresse, my life,

my spirits like flowers are fa - ded.

1
 Sinke downe proude thoughts, your mounting hopes must now descend,
 Come griefe and care, hence ioyes your triumph now must end,
 Heauens now will smile no more my light is shaded,
 I pine without redresse, my life my spirits like flowers are faded.

2
 O time come aale my woe, in mine owne teares drowne my disresse,
 Griefes none should know, when none their anguish can redresse,
 Pale Death hath pierst my blood, and forth it streameth,
 I sleepe, and in my trance, my head my heart of sorrow dreameth.



BASS V.S.

CANTVS.

II.



Some can flatter, some can faine, simple truth shall pleade for mee

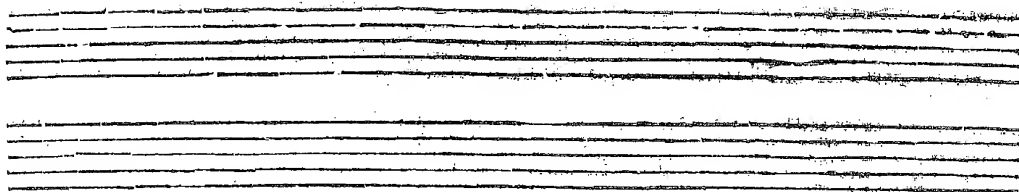
Let not beautie trueth disdain, Trueth is euen as faire as mee.

*But since Paires must equall prone,
Let my strength-her youth oppose,
Loue her beautie, faith her loue,
On eu'n termes so may we close.*

Corke or Leade, in equall waight,
Both are in the proportion yeeld,
So may breadth be pay'd with height,
Steepest mount with plaineſt field.

Vertues have not all one kind,
Yet all vertues merits bee:
Divers vertues are combin'd,
Differing so Deserts agree.

Let them love and begette meete,
Making one diuine concent,
Constant as the founts, and sweete,
That enchain the firmament:



Wetere restraine.

S

BASS V.S.

CANTVS.

III.



Weete restraine these, Showers of kindnes, from distrust proceeding,
Nurse not wrong conceiued blindnes, by to much sigh breeding,

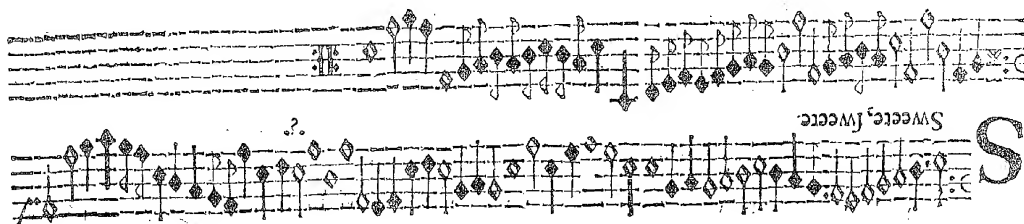
Loue by error, seemes a stray, But dies if once suspected.
Women most beleeue when they most by men are neglected.



¹
Sweete restraine these showers of kindnesse,
From distrust proceeding,
Nurse not wrong conceiued blindnesse,
By too much sigh breeding.
Loue by error seemes astray,
But dies if once suspected,
Women must beleue when they,
most by men are neglected.

²
Some, forg'd flatteries onely venture,
Yet retorne true fauours,
Iust affection like a Center,
Once fixt neuer wauers:
Easily as the day from night,
May womens eyes discouer,
If they frame their minds aright,
From the false the true louer.

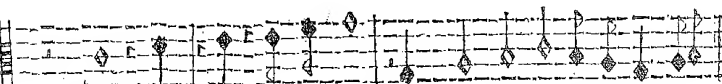




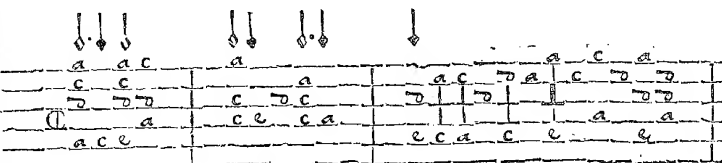
BASS V.S.

CANTUS.

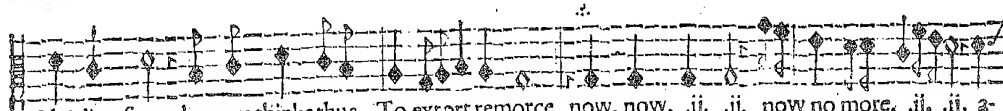
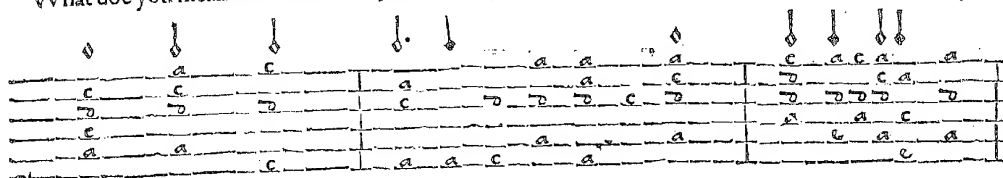
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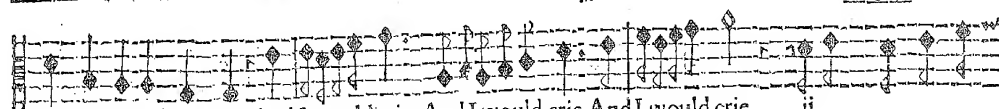
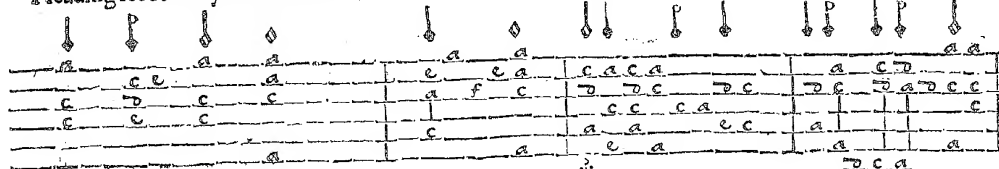
Weetefweete .ij. Let me goe, sweete .ij. .ij. .ij. let me goe .ij.



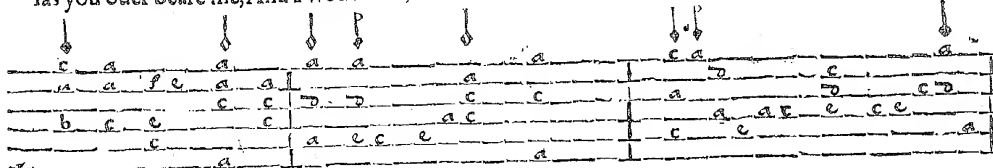
What doe you meane to vexe mee so, What doe you meane to vexe me so, cease .ij. .ij. Your



Pleading force doe you thinkethus, To extort remorse, now, now, .ij. .ij. now no more. .ij. .ij. a-



las you ouer beare me, And I would crie, And I would crie, And I would crie, .ij.



But some would heare I feare mee.



Ee that hath

H

BASS.

CANTVS.

VI.

Ee that hath no mistresse, must not weare a fauor, he that wooes a

mistris, must serue be-fore he haue her, he that hath no bedfel - low, must lie a - lone, and he that hath no

Lady, must be con - tent with lone, and so must I, for why alas my loue and I am parted, my

False Cupid I will haue thee whipt, and haue thy mother carted.

Sweete Cupid.

BASS

CANTVS.

VII.



Weete Cupid, ripen her de - fire, thy ioyfull haruest may beginne,

if age ap - proch a lit - tle nyer, twill be too late, twill be too late, twill be too late to

get it in. If



¹
Sweete Cupid ripen her desire,
Thy ioyfull haruest may begin,
If age approach a little nyer,
Twill be too late too get it in.

²
Cold winter stormes lay standing Corne,
which once too ripe will neuer rise,
And louers with themclues vnborne,
when all their ioyes lie in their eyes.

³
Then sweete let vs imbrace and kisse,
Shall beauteie smile vpon the ground,
If age bereaue vs of this blisse,
Then will no more such sport be found.



Handwritten musical notation for three staves. The top staff is a vocal line, the middle is a treble clef line, and the bottom is a bass clef line. The text "Aine is all." is written above the bottom staff. A large "V" is at the end of the bottom staff.

Aine is all.

BASS.

CANTUS.

VIII.



Handwritten musical notation for a vocal line, starting with a treble clef and a key signature of one flat.

Aine is all this worlds contention, Fortunes fraile, and

Handwritten musical notation for a lute or keyboard part, featuring a single line with a C-clef and various notes and rests.

Handwritten musical notation for a vocal line, continuing the melody.

hopes de - cei - uing, Chance layes ambush of preuention, Our atempts of end bereuing,

Handwritten musical notation for a lute or keyboard part, continuing the accompaniment.

Handwritten musical notation for a vocal line, continuing the melody.

fu - ture thing are plait beyond our weake concei - uing minds in euerie age new,

Handwritten musical notation for a lute or keyboard part, continuing the accompaniment.

Handwritten musical notation for a vocal line, continuing the melody.

thoughts engender till all

so fate wee render.

Handwritten musical notation for a lute or keyboard part, concluding the piece.



Eau - tie fate ba - thing by a

Spring, where fairest shades did hide her, the windes blew calme, the Birds did Sing, the

coole streames ranne be - side her, my wanton thoughts in - tis't mine eye to

see what was for - bidden, but better memorie said, Fie fie fie fie fie .ij. .ij. .ii.

fie fie, .ii. .ii. fie, So vaine de - fire was chidden, so vaine de - fire was chid - den.

Into a slumber then I fell,
But fond imagination
Seem'd to see, but could not tell,
Her feature or her fashion.

But euen as babes in dreames doe smile,
And sometime fall a weeping:
So I awakt as wise the while,
As when I fell a sleeping.

BASSVS.

B Eautie fate.

The musical score is written on four staves in bass clef with a common time signature 'C'. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The first staff begins with a large 'B' and the instruction 'Eautie fate.' The music is written in a style typical of early printed musical notation, with some notes having stems and flags. The second staff continues the melody. The third staff shows a change in the melodic line. The fourth staff concludes the piece with a double bar line.

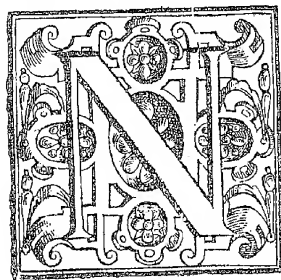
D

Ow would chvore

BASS

CANTVS.

X.



Ow would chvore hong'd, zis but thou most ma wrong, gods bors I

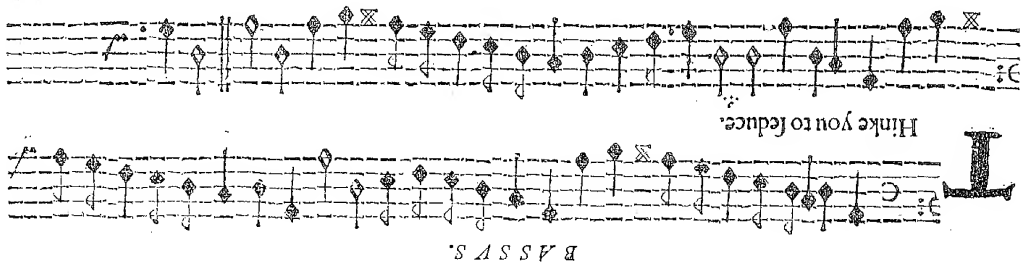
crie God mercy to zwear, haft not my Rings and things, and geare with vaith and troth,among and

wout vorzake ma now, .ij. nay maffe ware that, .ij. vor if thou doo, chil take a knife & honge my

zelse vor one of thow, yea I woll, fo I woll, that I woll, I vaith la, .ij.

Hadd vooie zweete zis what aild tha woo ma now,
 I cham as like to zarue thy turne,
 As yer I wos zince thos I born, and sha not I haue thow,
 Lets zee who dare I should but zee huds lid I zwear,
 Chill take a zwear & make a yend of I or hee,
 Tea I would, &c.

Ha not I bought my Ker zie wedding briche,
 Huds hate cham angrie thou makes ma vret,
 And is not my bond redie zet, wold zarue ma zucha twich,
 Chill breake his brow, I vaith, I chill that shall loue thou,
 Then take a rop and drown thy zelf vor mere goodwill,
 Tea I would, &c.



CANTVS.

XI.

Hinke you to seduce me so with words that haue no meaning, Paretts can learne

so to speake our voice by peeces gleaning, Nurfes teach their children, so about the time of

weaning nurfes.



1
Thinke you to seduce me so with words that haue no meaning,
Paretts can learne so to speake our voice by peeces gleaning,
Nurfes teach their Children so about the time of weaning.

2
Learne to speake first, then to woe, to woeing much pertaimeth,
He that hath not Art to hide, soone falters when he faineth,
And as one that wants his wits, he smiles when he complaineth.

3
If with wit we be deceiued, our fals may be excused,
Seeming good with flatterie grac't, is but of few refused,
But of all accurst are they that are by fooles abused.



HALL & FROWNE

S

BASS

CANTVS.

XII.



Hall a frowne or angrie eye, Shall a worde vnfitly placed,

Shall a shadow make me flie, as I weare with Tygers cha - ced, Loue must not bee so disgra - ced,

Loue must not bee so dis - gra - ced.



I
Shall a frowne or angrie eye,
Shall a word vnfitly placed?
Shall a shadow make me flie,
As I were with Tygers chased?
Loue must not be so disgraced.

2
Shall I woe her in dispiht?
Shall I turne her from her flying?
Shall I tempt her with delight,
Shall I laugh out her denying?
Noe, beware of louers crying.

3
Shall I then with patient mind,
Still attend her wayward pleasure,
Time will make her proue more kind,
Let her coyneffe then take leasure,
Paines are worthy such a treasure.



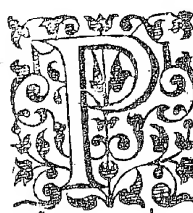
Lessons for the Lyra Viall.



Lmaine.

Handwritten musical notation for the Lyra Viall, featuring a single staff with various notes and rests. The notation is organized into measures, with some measures containing multiple notes. The notes are written in a stylized, historical script. Above the staff, there are several vertical lines with downward-pointing arrows, indicating fingerings or breath marks. The notation includes various letters (a, b, c, d, e, f, g, h, k) and symbols (accents, slurs) used to denote specific notes and musical phrasing. The piece is titled "Lmaine." and is part of a collection of lessons for the Lyra Viall.

Lessons for the Lyræ Viall.



Auin.

Handwritten musical notation for the first section, featuring a single staff with various notes and rests. Above the staff are several vertical lines with downward-pointing arrows, indicating fingerings or breath marks. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

Coranto.

Handwritten musical notation for the second section, featuring a single staff with various notes and rests. Above the staff are several vertical lines with downward-pointing arrows, indicating fingerings or breath marks. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The section concludes with the word 'FINIS.' written at the end of the staff.

Lessons for the Lyra Viall.



First system of musical notation for the Lyra Viall. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line. Above the staff, there are several downward-pointing arrows indicating fingerings or breath marks. The notes are mostly eighth and sixteenth notes, with some rests. The bottom two staves are empty.

Lmaine.

Second system of musical notation. It consists of three staves. The top staff continues the melody from the first system. The bottom two staves are empty.

Third system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty.

Fourth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty.

Fifth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty.

Sixth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty.

Seventh system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty. The word "Finis." is written at the end of the system.

Eighth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty. The word "Finis." is written at the end of the system.

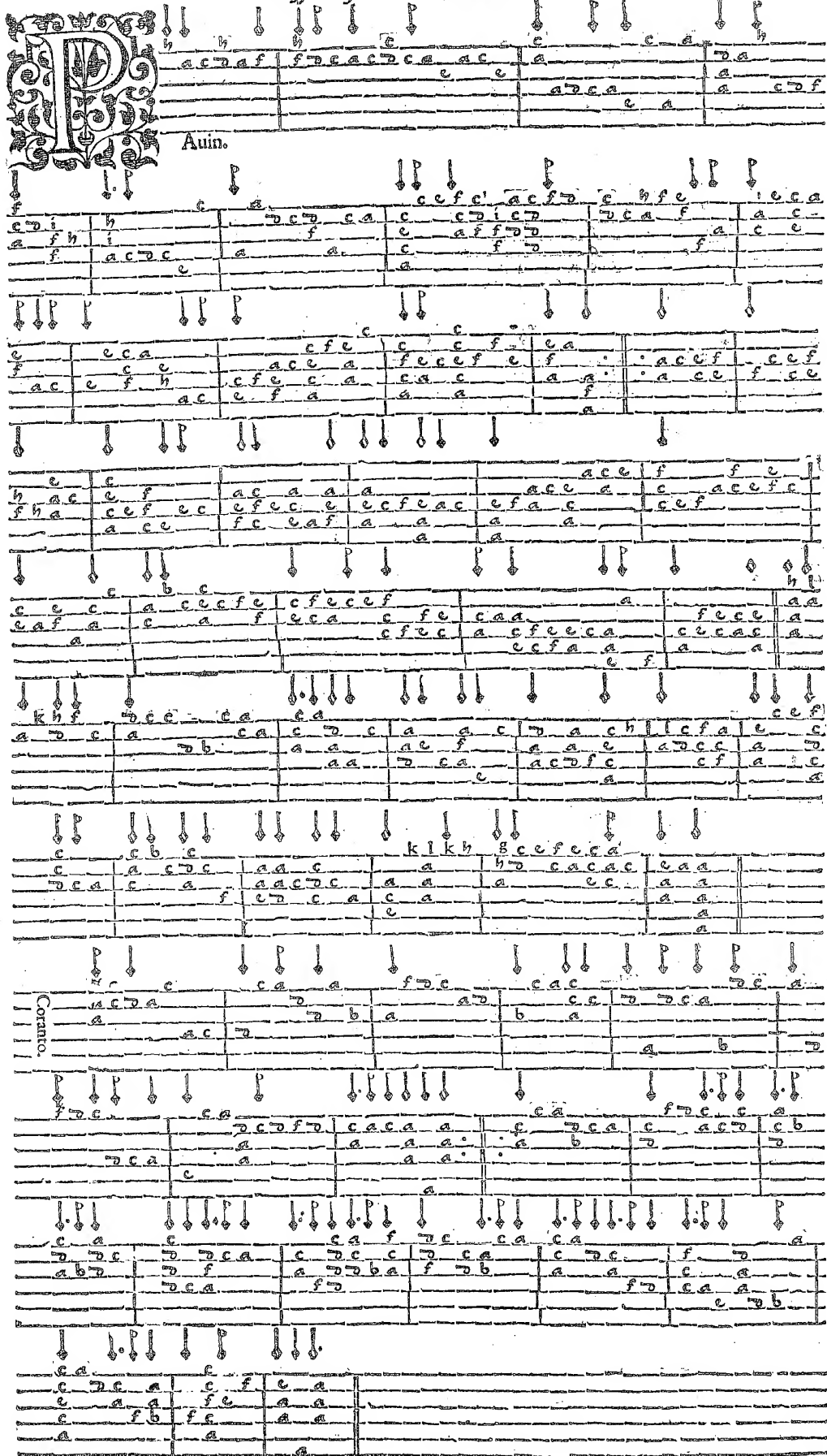
Ninth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty. The word "Finis." is written at the end of the system.

Tenth system of musical notation. It consists of three staves. The top staff continues the melody. The bottom two staves are empty. The word "Finis." is written at the end of the system.

Lessons for the Lyra Píall.

P *Auin.*

Handwritten musical notation for the Lyra Píall, featuring a large decorative initial 'P' and the word 'Auin.' below it. The notation consists of multiple staves with notes and rests, including a section labeled 'Corano' on the left side.



Lessons for the Lyra Viall.

Lesson 1. *Alliard.*

Lesson 2. *Alliard.*

Lesson 3. *Alliard.*

Lesson 4. *Alliard.*

Lesson 5. *Alliard.*

Lesson 6. *Alliard.*

Lesson 7. *Alliard.*

Lesson 8. *Alliard.*

Lesson 9. *Alliard.*

Lesson 10. *Alliard.*

Lesson 11. *Alliard.*

Lessons for the Lyra Viall.



↓
 a c c c f c a a a c c b e a c c c f c
 a e a f e a a c a e a f e
 a f e a e a a

Hoopedoe me no harmegoodman.

↓
 e g h a a c c c a c a a e c c c a c c f e a c f e a c c
 a a a a a a a a c c f a a
 c a a a a a a a

↓
 c a c a c c e c a c a h e a c f c a c c c a c l a a c e a
 e a c a c a c c e f a a a a a a
 c a a a c c f a a a

↓
 c a c a f e c c c c a c a c a c c a c a f e c c
 e a f e c a a c c a c a c a f e c
 f e c a a c c a a f e c

↓
 e c c f c c a c a a e a c f h k f f c a c
 a a a a a a a a c f h a f a c c c a
 a a a a a a a a

↓
 c a c c c a c c c a c c a c c a c
 c a a c c c a c c c a c c a c c a c c
 a a c c c a c c c a c c a c c a c c

↓
 c e f g f c a c e f c l e a c h a c c c a c c f h f e
 a f e c a a a a a a a a a a c c
 f e c a a a a a a a a

↓
 c f e c g h a a c c f e c a c a c c e e c f h
 f e c a a a a a a a a a a c c f
 a a a a a a a a

↓
 f c a c c a c a c a f e c c a c a c a a
 c c a c c a c a c a f c a a a a
 c c a c a c a c a c a c a

↓
 c a c a a c c a c c a a c c f h h h g h c a c
 a a a a a a a a f f e f e a a c c
 a a a a a a a a c c

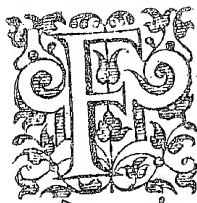
Lessons for the Lyra Viall.

Handwritten musical notation for the first section of the lesson. It consists of five systems of two staves each. The notation includes various notes (c, a, e, f, h) and rests, with fingerings indicated by numbers 1-5. The first system begins with a 'P' (Pizzicato) marking. The fifth system ends with a 'Finis' marking.

Handwritten musical notation for the second section of the lesson. It begins with a large, ornate initial 'C' followed by the word 'Alliard.' The notation continues with two systems of two staves each, featuring notes and fingerings.

Handwritten musical notation for the third section of the lesson. It consists of four systems of two staves each. The notation includes notes, rests, and fingerings, continuing the musical exercise.

Lessons for the Lyra Viall.



Ortune.

Handwritten musical score for the Lyra Viall, consisting of 12 systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (p, f). The score is written in a historical style, likely from a 16th or 17th-century manuscript.

Lessons for the Lyra Viall.

The musical notation is arranged in ten systems, each consisting of three staves. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with the word 'Finis.' at the end of the tenth system.

A Table of all the Songs contained in this Booke.

Sinke downe proude thoughts,
Some can flatter, some can faine,
Sweet reſtaine theſe, Showers of kindneſſe,
If ſtreames of teares, could leſſen extreame griefe,
Sweet ſweet let me goe,
He that hath no miſtreſſe,
Sweet Cupid ripen her deſire,
Vaine is all this worlds contention,
Beauty ſate baſtung by a Spring,

1. Now would chowre hong'd, zis but thou moſt ma wrong. 10.
2. Thinke you to ſeduc me ſo with words. 11.
3. Shall a frowne or angry eye, 13.
4. Two Pauins,
5. Two Almanes,
6. Three Galliards,
7. Three Corantos,
8. Whoope doe me noe harme good-matt,
9. Fortune.

FFXfS.